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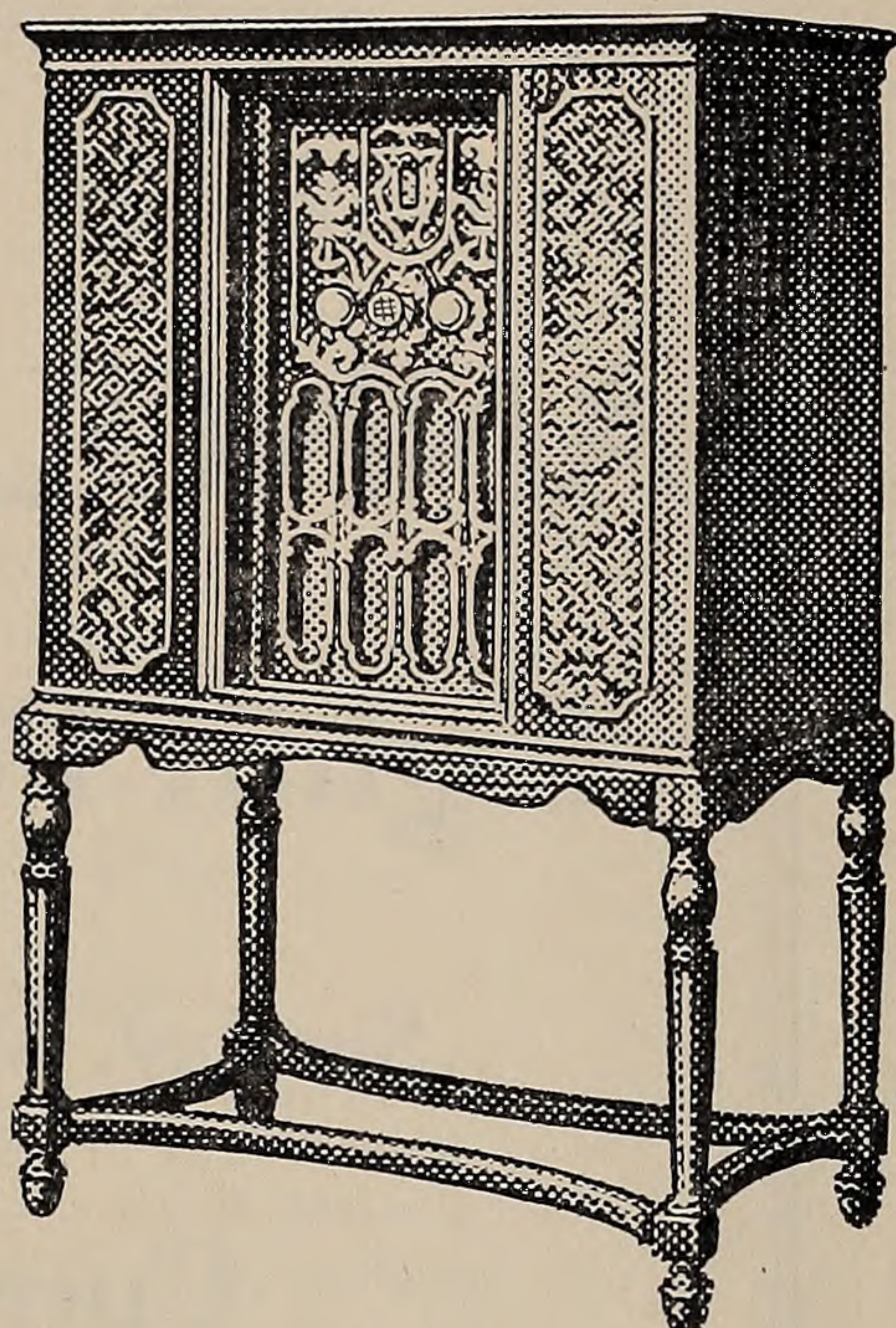
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1. Military March *Richard Strauss*
2. Symphonie Concertante *Haydn*
Solo Violin, Mishel Piastro Solo Cello, Michel Penha
Solo Oboe, Caesar Addimando Solo Bassoon, Ernest Kubitschek
3. Italian Caprice *Tschaikowsky*
4. Concerto for Flute and Orchestra *Mozart*
ANTHONY LINDEN
5. Five Waltzes *Brahms*
6. (a) Murmuring Zephyrs *Jensen*
(b) The Bee *Schubert*
7. Waltz, "Tales from the Vienna Woods" *Johann Strauss*

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Founded December 20, 1909

Incorporated February 3, 1910

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Friday Afternoon, February 21, 3:00 o'clock

Sunday Afternoon, February 23, 2:45 o'clock

CURRAN THEATRE

Soloist: KATHLEEN PARLOW, Violinist

PROGRAMME

1. Overture, "Coriolanus" *Beethoven*
2. Symphony in B minor, "Unfinished" *Schubert*
Allegro moderato
Andante con moto

3. Rondo, "Till Eulenspiegel" *Richard Strauss*

Intermission

4. Violin Concerto, in D major *Tschaikowsky*
Allegro moderato
Canzonetta: Andante—
Finale: Allegro vivacissimo

KATHLEEN PARLOW

OVERTURE, "CORIOLANUS" - - - - - *Beethoven*

Coriolanus is a familiar figure to students of literature and of Roman history. The legend goes that Coriolanus, one-time war idol of Rome, because of his haughty defiance and scorn of the plebeians has been banished from that State. Vowing a merciless revenge upon his banishers, Coriolanus takes refuge in the camps of the Volscians—Rome's most hated and most powerful enemies. Realizing his opportunity, Coriolanus gathers together a huge army of these people and leads them in a mighty assault upon his native city. His progress is victorious, and Coriolanus soon finds himself and his exultant followers before the very gates of Rome. Inside, the panic-stricken people hold a hasty council and numerous delegations are sent out to try to appease the wrath of their banished countryman, but this only serves to fan the glowing, smoldering flame of

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- I. Demonstration of English Horn and Contra-Bassoon by
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- II. Symphony No. 7 (Fourth Movement).....*Beethoven*
- III. The Young Prince and the Young Princess from
"Scheherazade"*Rimsky-Korsakow*
- IV. Beauty and the Beast, from the "Mother Goose Suite,"
with Contra-Bassoon Solo.....*Ravel*
- V. In the Village, from the "Caucasian Sketches,"
with English Horn Solo.....*Ippolitof-Ivanof*
- VI. Slumber Song (sung by the Audience with Orchestra).....*Schubert*
- VII. The Bee*Schubert*
Shepherd's Hey*Grainger*
- VIII. Hungarian March*Berlioz*

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Coriolanus's bitter hatred into a seething torrent of rage, and he prepares to lead his vast host at once onto the helpless city and to sack, burn, ruin, and annihilate it once and for all. As a last resort, the Romans send out the venerable old mother of Coriolanus and his own wife and their two children. The humble, tearful pleading of these two proves to be the only force which can penetrate the stern determination of his vengeful heart, and his vows slowly crumble and give away entirely before the entreaties of his wife and mother. He leads the Volscians back to their own territory and Rome is saved. Versions differ as to Coriolanus's fate; he died an exile from the Volscians, or was killed by them as a traitor, or took his own life, as one chooses, but the significance of the story is inevitable—Coriolanus achieved a greater triumph than those of the sword; he conquered, not Rome, but the warring passions of his own soul. This is the fine, dramatic figure from which Beethoven has received his inspiration.

Wagner was greatly impressed with this overture, and wrote quite a lengthy treatise on it to make clear the way for those who are about to share "the same sublime enjoyment as I myself have reaped." Wagner evidently had Shakespeare's Coriolanus in his mind when he wrote his programme instead of Collin's, but this

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detracts nothing from the significance of it, since both dramas are almost the same and Coriolanus is confronted with the same problems in both texts. Here is Wagner's reproduction of the hero whom he begs us all to visualize for ourselves in order to better appreciate Beethoven's creation:

"Coriolanus, the man of force untamable, unfitted for hypocrite's humility, banished therefore from his father city and, with its foes for allies, combating that city to extermination; Coriolanus, moved by mother, wife, and child, at last abandoning vengeance, and condemned to death by his confederates for this treason wrought against them — this Coriolanus I may presuppose known to most men." And he goes on to describe for us the scene which he sees in the content of the overture, and which has become the accepted interpretation of its significance—the scene on the battlefield between the hero, his mother, and his wife, and which, in the Shakespearean version terminates in Coriolanus's death: "From all this great political canvas, . . . whose setting forth, however allowable to the Poet, was quite forbidden to the Musician—since *he* can express moods, feelings, passions and their opposites, but no sort or manner of political relations—Beethoven seized for his presentment one unique scene, the most decisive of them all, as though to snatch at its very focus the true, the purely human emotional content of the whole wide-stretching stuff, and transmit it in the most enthralling fashion to the likewise purely human feeling. This is the scene between Coriolanus, his mother, and his wife, in the enemy's camp before the gates of his native city. If, without fear of any error, we may conceive the plastic subject of all the master's symphonic works as representing scenes between man and woman, and if we may find the archetype of all such scenes in genuine Dance itself, whence the Symphony in truth derived its musical form, then we here have such a scene before us in utmost possible sublimity and thrillingness of content. The whole tone-piece might well be taken for the musical



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accompaniment of a pantomimic show — only in the sense that, whereas we must imagine the subject itself as set before the eye in pantomime, this accompaniment makes known to us the *entire* language by ear."

However, Wagner's detailed discussion is perhaps somewhat loquacious and overdone for the more casual listener. H. E. Krehbiel, in a few briefly eloquent sentences, has given us the gist of the whole subject-matter in this admirable summary:

"Coriolanus is noble, kind, good, courageous, but vainglorious in his pride of ancestry, position and achievement; and he falls. The elements in his character to which Beethoven has given marvelously eloquent proclamations are his pride, which leads him to refuse to truckle to the plebeian tribunes; his rage, which had stomach for the destruction of Rome; and his tenderness, which makes him yield to the tears of mother and wife and brings death to him. The moods are two: the first is published in the stupendous 'unisono' C of the introduction and the angry principal subject; the second in the gentle and melodious second theme. The overture dies with mutterings in the depths, with pride unbroken."

The overture is scored for two flutes, two oboes, two clarinets,

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two bassoons, two horns, two trumpets, tympani, and strings, and is one of Beethoven's best. It is constructed in a single movement, *Allegro con brio*, C minor, 4/4 (ordinarily taken *alla breve*), upon two distinct themes; the first of fiery strength and nobility, indicative of the impetuous yet heroic character of Coriolanus; and the second of a more passionate import and of marvelous lyrical appeal, typifying the hero's gentler and more tender attributes. The two themes are developed along a rigidly classic design, but with an intense and dramatic forcefulness characteristic of Beethoven.

The overture opens with a tremendous unison C for the strings, terminated by a sharply attacked chord for full orchestra. This is repeated three times, after which the first of the two themes is given out vigorously by the violins and violas. It is developed briefly but strenuously, and the lyrical second theme is then given out. Brilliant passage work on both themes follows until there is a return of the introductory string unisons and answering chords. This leads to a return of the first theme in fragmentary form and eventually to a presentation of the second theme, alternated between the violins and the oboe and bassoon. Vigorous development follows and again there is the return of the three sustained unisons of the first introduction. Cellos brood over the first theme, it gradually ebbs and dies



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away, and at the last come those three soft notes which are clearly the last pulsations of the dying hero, Coriolanus.

SYMPHONY No. 8, IN B MINOR, "UNFINISHED" - Schubert

Franz Schubert—Master of Melody and of Modulation—belongs to the "Classic-Romantic" period in musical history. Before him, in the seventeenth and eighteenth centuries, had come the old Classic School of composers, including, first of all, the Giant, Bach; and after him, the genial "Papa" Haydn; Georg Handel, the great oratorio writer; Wolfgang Amadeus Mozart, the Genius; and finally, stretching into the nineteenth century, Beethoven, the Colossal. Schubert was the connecting link between this Classic School and the Romantic School, of which he was the first, and to which period belong the names of Felix Mendelssohn, Robert Schumann, and, later, those of Johannes Brahms and Richard Wagner (although it should be remembered that the latter was purely an operatic writer).

If we were to subdivide the Romantic period, we should place Schubert and Mendelssohn in the *Classic-Romantic* period; Schumann in the *Romantic* period; and Brahms in the *Modern-Romantic* period.

In discussing Schubert, the essential quality which immediately

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distinguishes him is his *lyricism*. He is the lyricist "par excellence." In point of natural genius, no other composer, with the one exception of Mozart, has ever surpassed or even equaled him. His rich, warm, endlessly flowing vein of musical phrases has been unmatched in the entire history of music. His well of inspiration was inexhaustible. The utter spontaneity and limpid clarity of his melodies immediately recall to mind Mozart, but whereas Mozart's phrases were purely musical, Schubert's are *poetic*; they fit one mood and one only. Mozart is the poetical musician and Schubert the musical poet. With his unalterable artlessness and directness, we can never persuade ourselves that Schubert's melodies are the result of any deliberate calculations or even of any skill; his genius can be but one thing—a "gift from heaven sent."

As, in the Greek legends, everything that the old King Midas touched was turned into solid gold, so everything that Schubert touched was turned into the purest of pure musical lyricism. His soul seemed fairly to overflow with the steady stream of melodic thoughts which attended his every impulse. He was practically the only one of the composers in whose life music was the sole interest—the sole *substance* of life. Even the staid old Protestant, Bach,

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was dominated in his work by his natural religious piety, but Schubert worked for no other reason than for his love of the beautiful sounds which he created. Everything he ever thought of was in the terms of music, and it has been said (and not without justification) that he could set a bill of fare to music!

It is as a song writer that Schubert's position is especially unique. Here his lyricism was unhampered by form or rule. But he touched nothing that he did not enrich immeasurably. His two great symphonies, the C major and the B minor, his quartets, and his piano music all possess a beauty of conception and of formation hardly surpassed.

The history of Schubert's B minor, or "Unfinished" Symphony is very interesting. Two brothers, Anselm and Joseph Huttenbrenner—the first a musician and a close friend of Beethoven; the second a government employee at Vienna—were very fond of Schubert and did all they could to try to bring about the production of his compositions and thus to spread his fame and gain him recognition. In 1820, Anselm returned to his home town, Graz, Styria, and here he succeeded in bringing about the election of Schubert to an honorary membership in a local musical society there. Schubert's gentle heart was overwhelmed by this generous compliment, for during his entire

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*Prelude to "Die Meistersinger" *Wagner*

The Damnation of Faust *Berlioz*

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*Rakoczy March

*Overture, "The Russian Easter" *Rimsky-Korsakow*

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life he had seldom experienced other than the pangs of hunger and of poverty and the bitter disappointment of a great and unappreciated man. Accordingly, on October 30, 1822, he began the composition of his B minor symphony, intending to present it to the Huttenbrenners in return for their friendly favor. But beyond the first two movements and nine bars of the Scherzo, Schubert never advanced. The unfinished manuscript was sent to Anselm Huttenbrenner in Graz. In 1860, Joseph Huttenbrenner tried to interest Johann Herbeck, an influential composer and conductor of the time, in the symphony, but it was not until 1865 that Herbeck, passing through the town of Graz, paid a visit to Anselm Huttenbrenner, now an old man of seventy-one, and discovered the latter to be in possession of a number of Schubert manuscripts. Herbeck was permitted to take away the B minor symphony, which he chose, and the uncompleted symphony came to its first production in Vienna, 1865—forty-three years after it was begun and thirty-seven years after its composer's death in that city.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tympani, and strings. Here again is an instance where a structural or even a melodic analysis seems somehow wrong and out of place. Suffice it

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3. Serenade in D major (Haffner).....Mozart
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only to recall the main course of the continual flow of harmony and melody—in the Allegro Moderato movement, the first, veiled, mysterious melody of the basses and 'cellos, then the quivering figure in the violins over which the oboe and clarinet give out their clear, mellow phrase, the intervening orchestral crashes which lead to the first singing by the 'cellos of that immortal melody which has enraptured the world ever since its first rendition; and in the Andante movement, the pulsing rhythmic pizzicati of the basses under woodwind and horn chords, displaced eventually by a simple melody of indescribable beauty sung by the clarinet and oboe over a rhythmic and harmonic under-accompaniment of strings, and, later on, the sudden, vigorous, lumbering figure in the basses—all these themes and innumerable other counter-themes are woven together in such a masterful, inexplicable way that the two movements seem to merge into one smooth-flowing, undulating river of sound. From the first haunting bars of the Allegro in the basses and 'cellos, to the last, softly lingering chords of the Andante, Schubert the Lyric is revealed to us amid the haunting, sensuous beauty of his own heaven-conceived harmonies and melodies. One can never suppress that

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It will be of interest to Symphony goers to learn Miss Parlow, who is appearing as soloist with the orchestra on Friday and Sunday afternoons, will play upon the famous "Viotte" Guarnerius Del Gesu Violin.

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strange feeling of pain which steals in with the realization that here is something of a beauty almost inconceivable by human hearts—it seems beyond the farthest depths of our greatest emotional perceptions.

RONDO, "TILL EULENSPIEGEL'S MERRY PRANKS" - - Strauss

Richard Strauss (born June 11, 1864, at Munich) is without a doubt the most talented and most conspicuous of the German or Austrian composers since Wagner. He is probably best known by his six tone poems, appearing in the following chronological order: "Don Juan," "Macbeth," "Tod und Verklärung" ("Death and Transfiguration"), "Till Eulenspiegel's Merry Pranks," "Also Sprach Zarathustra," and "Ein Heldenleben" ("A Hero's Life"). His fantastic Variations for orchestra, "Don Quixote," is also quite well known. Other more or less familiar compositions include his "Domestic" Symphony and his one-act opera, "Salome," from which is taken the well-known "Dance of the Seven Veils." The former is an attempt to describe the daily life of the composer's own family. It is built upon three main themes, one for the father, one for the mother, and one for the child, with several subsidiary themes repre-

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senting the aunts, uncles, and other relatives. It is a far step downward from "Zarathustra" or "Ein Heldenleben" and has neither dignity nor quality. A great composer once made the pertinent remark in connection with the Symphony that a composer should never intrude his personality or his domestic affairs upon the public.

The "Till Eulenspiegel" is in a way the most popular of the tone poems. The music represents the riotous career of the greatest of all rogues, Till Eulenspiegel himself, and tells of the droll tricks which he played at the expense of his fellow men, and of his final expiation upon the gallows for his practical jokes, which became too brutal to be endured. Till, a legendary German character, is the World's greatest Practical Joker—the Eternal Trickster of all ages. The following interesting and amusing analysis of Till's career as conceived in Strauss's highly imaginative tone poem has been made by William Klatte:

"A strong sense of German folk feeling pervades the whole work. The source from which the tone poet drew his inspiration is clearly indicated in the introductory, which to some extent stands

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for the 'once upon a time' of the story books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once apparent by the characteristic bassoon figure which breaks in upon the piano of the strings. Of equal importance for the development of the piece is the horn theme immediately following.

"He (Till) wanders through the land as a thoroughgoing adventurer. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market day; the women sit at their stalls and prattle. Hop! Eulenspiegel springs on his horse, gives a smack of the whip, and rides into the midst of the crowd. A confused sound of broken pots and pans, and the market women are put to flight. In haste the rascal rides away and secures a safe retreat.

"This was his first merry prank; a second follows immediately. Eulenspiegel has put on the vestments of a priest and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on

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the clarinet points to this imposture). He fears for the success of his scheme. A figure played by the muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples. He tears them off.

"Again the Eulenspiegel motive is brought forward in the previous lively tempo, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him; Eulenspiegel is in love. Hear him now, glowing with love the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage, and strange personages suddenly draw near. A troop of honest, worthy Philistines. In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, and to mock them. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. (Fragments of the typical theme of the Philistines are here treated canonically.)

"Alas! There is a sudden jolt to his wanton humor. The drum

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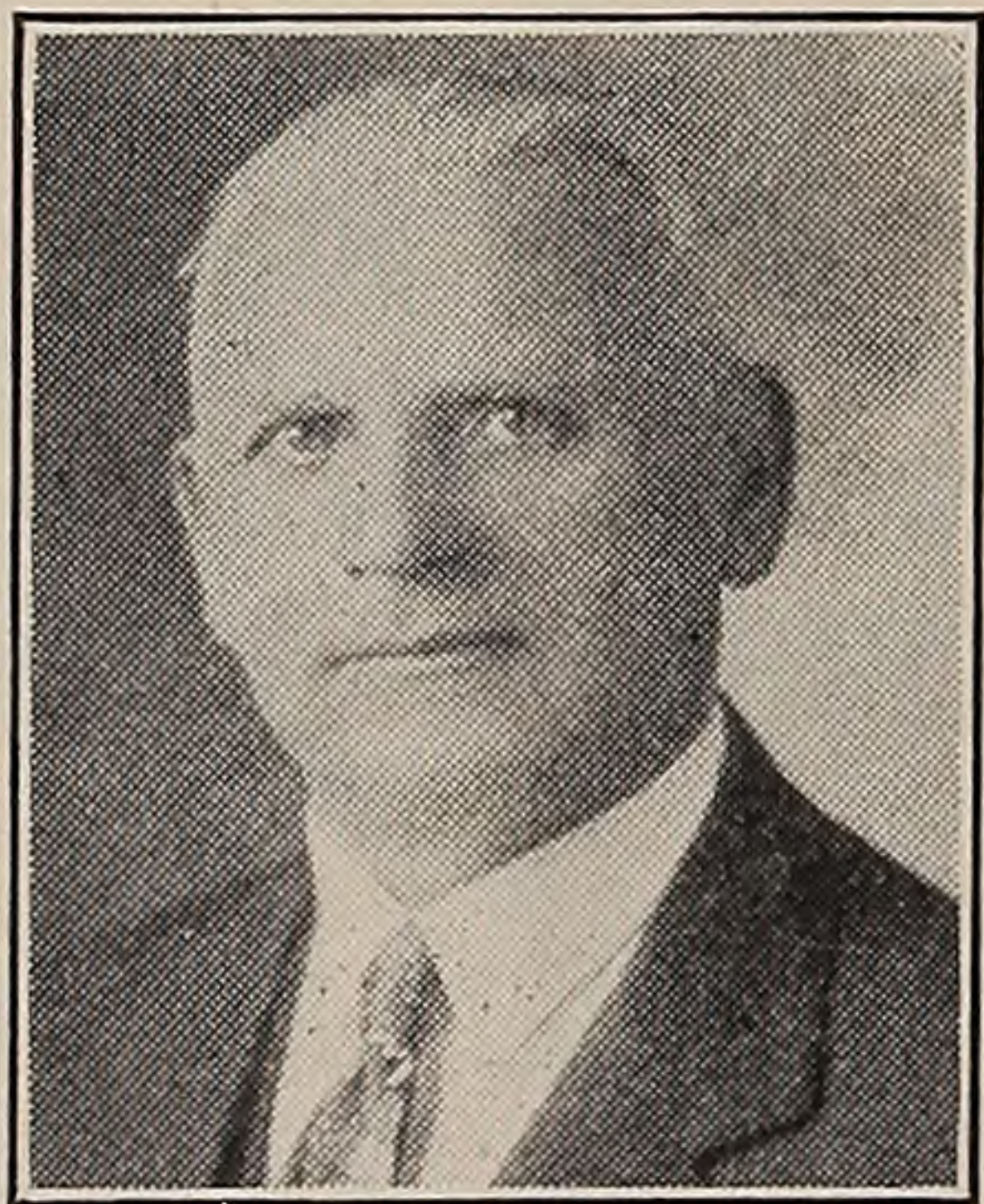
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rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The Eulenspiegel theme replies calmly to the threatening chords. Eulenspiegel lies. Again the threatening tones resound; but he does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him; the fatal moment draws near; he is strung up. The last struggle (flutes), and his soul takes flight.

"After sad, tremulous pizzicati of the strings, the Epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief theme passages appear, and finally merge into a soft chord. Eulenspiegel has become a legendary character. The people tell their tales about him: 'Once upon a time. . . .' But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo."

This work was begun by Strauss in 1894 and first produced November 5, 1895, at Cologne under the direction of Franz Wullner. In reply to Wullner's request for an interpretative analysis whereby the meaning of the composition might be made clear to the audience, Strauss made this reply: "It is impossible for me to furnish a program to Eulenspiegel; were I to put into words the thoughts



ARTHUR STORCH

Mr. Storch has been with the San Francisco Symphony Orchestra for thirteen years. Prior to this time was with the New York Philharmonic Orchestra for one year and with Sousa's Band for ten years.

He was one of the lucky ones that made the world tour with Sousa, which penetrated even into some of the dark parts of Africa.

Mr. Storch has been voted the best looking man of the San Francisco Symphony and he feels that the poll was a fair one.

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which its several incidents suggested to me, they would seldom suffice and might even give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the rogue has prepared for them. By way of helping them to a better understanding, it is sufficient to point out the two Eulenspiegel motives (here he quoted them) which in the most manifold disguises, moods, and situations pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up on the gibbet. For the rest, let them guess at the musical joke which a rogue has offered them."

Strauss has scored his rondo for an orchestra of large dimensions. There are three flutes and a piccolo, three oboes, and an English horn, a small clarinet in D, two clarinets and a bass clarinet, three bassoons and a contra-bassoon, four horns (four additional horns may be used "ad libitum"), three trumpets (three more "ad libitum"), three trombones, tuba, tympani, side drum, bass drum, cymbals, triangle, a watchman's rattle, and strings.

CONCERTO FOR VIOLIN AND ORCHESTRA, IN D MAJOR - - -
- - - - - *Tschaikowsky*

This concerto was composed in March, 1878, at Clarens, Switz-

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erland, in a villa overlooking Lake Geneva. Together with the concerto Tschaikowsky worked on a sonata for piano, and some smaller compositions, but the former piece fascinated him so that the sonata was temporarily laid aside. The violinist Kotek, who was visiting the composer at Clarens, assisted him with suggestions from the violinist's point of view, and he played it through with the composer before the sketches for the accompaniment were scored for orchestra. At the end of April the work was finished. Three years and nine months elapsed before the concerto was heard in public. The composition had been dedicated to Leopold Auer. Professor Auer could not, at that time, make up his mind to grapple with the formidable difficulties of the work. In 1881, Adolf Brodsky produced the concerto at a concert of the Philharmonic Society in Vienna, Hans Richter conducting the orchestra. There was only one rehearsal—this on the authority of Brodsky himself—the parts swarmed with mistakes, and the players made up their minds to accompany everything pianissimo, so that if anything went wrong (and there was much likelihood that everything would go wrong) the effect would be less observable. Richter was anxious to make cuts, but the soloist stood out firmly against any tampering with the score. The result



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of the performance was indecisive. There was much applause, but also some hissing. But of the critical judgment no doubt remained. The reviewers fell upon the work with one accord, and hardly a voice was raised in commendation of its beauties. Tschaikowsky was not aware that his concerto had been performed by Brodsky—he had, indeed, despaired of its production by any artist. Sojourning in Rome in 1881, and happening into a cafe, the Russian master picked up a copy of the *Neue Freie Presse* of Vienna. His eye fell upon a review by Hanslick of the Philharmonic concert. What he read there remained burnt into Tschaikowsky's memory until the end of his life. Hanslick disliked Russian music in general, but he went out of his way to discover epithets to express his aversion to this particular work of Tschaikowsky. "The violin is no longer played," wrote Hanslick; "it is yanked about, it is torn asunder, beaten black and blue. I do not know whether it is possible for anyone to conquer these harassing difficulties, but I do know that Mr. Brodsky martyred his hearers as well as himself." There was more in this strain, and Hanslick wound up by declaring that just as there are pictures

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which "stink in the eye," so Tschaikowsky's concerto "brings to us for the first time the horrid idea that there may be music that stinks in the ear."

The first movement begins with an introduction for the orchestra, after which the first subject is introduced by the solo violin. The second theme, entering in A major, likewise appears in the solo instrument. After extended development there is a long cadenza for the violin, followed by the recapitulation and a brilliant coda.

The second movement is a canzonetta, the first theme appearing in the violin after twelve measures of introduction by the woodwind. The second theme enters in the solo part, the key changing to E flat major. After development, based chiefly on the first theme, the material of the introductory measures returns to lead without pause into the finale.

The third movement is a rondo based on two distinctively Russian themes. The principal one is a trepak, or characteristic Russian dance, announced by the solo instrument, after an orchestral prelude and a cadenza for the violin. The second theme, in A major, makes its first appearance in the solo instrument. The development is elaborate, and in the wild coda the trepak becomes a delirious orgy.

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